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## I.—VIRGIL'S GEORGICS AND THE BRITISH POETS.

The enthusiasm of the British poets for Virgil begins with "the morning star of song, Dan Chaucer". To Chaucer, however, Virgil is regularly the poet of the Aeneid, and there seems to be no evidence in his writings that he was at all acquainted with the Georgics. The expression "the crow with vois of care", 'Parlement of Foules', 363, has been called a mistranslation of Geor. i. 388, "cornix plena pluviam vocat improba voce;" but this is at least uncertain.

Some early echoes of the Georgics may be found in the worthy old poet who "gave rude Scotland Virgil's page", Gawin Douglas, Bishop of Dunkeld. In the 'Proloug of the Twelt Buik of Eneados' (1513) the passage,

"Of Eolus north blastis havand no dreyd,  
The sulye spred hyr braid bosum on breid,  
Zephyrus confortabill inspiratioun  
For till ressaue law in hyr barm adoun",

is like Geor. ii. 330 ff.,

"parturit almus ager, Zephyrique tepentibus auris  
laxant arva sinus . . . . .  
. . . . . nec metuit surgentes pampinus Austros  
aut actum caelo magnis Aquilonibus imbrem",

and the lines,

"The spray bysprent with spryngand sprowtis dispers,  
For callour humour on the dewy nycht,  
Rendryng sum place the gers pilis thar hycht  
Als far as catal, the lang symmeris day,  
Had in thar pastur eyt and knyp away;  
And blisfull blossommis in the blomyt yard  
Submittis thar hedis in the yong sonnis salfgard",

repeat the fancy of Geor. ii. 201-2,

"et quantum longis carpent armenta diebus,  
exigua tantum gelidus ros nocte reponet",

and Geor. ii. 332,

"inque novos soles audent se germina tuto  
credere".

In the third prologue Cynthia is called "leman to Pan", according to a passing hint in Geor. iii. 391-3. In the 'Proloug of the Fowrt Buik' the four stanzas about the power of love,

"O Lord, quhat writis myne autor of thi force,  
In his Georgikis", etc.,

refer to Geor. iii. 209 ff. Compare the lines,

"quhow thine vndantit mycht  
Constrenis so sum tyme the stonit hors,  
That, by the sent of a mere far of sycht,  
He braidis brayis anon, and takis the flycht;  
Na bridle may him dant nor bustius dynt,  
Nothir bray, hie roche, nor braid fludis stynt",

with Geor. iii. 250-4,

"nonne vides, ut tota tremor pertemptet equorum  
corpora, si tantum notas odor attulit auras?  
ac neque eos iam frena virum neque verbera saeva,  
non scopuli rupesque cavae atque obiecta retardant  
flumina".

Douglas mentions also the battle of the bulls,

"The bustius bullis oft, for the yowng ky,  
With horn to horn wirkis vther mony ane wound",

and speaks of the behavior of the "meek harts", and rams, and bears. And, still following Virgil's suggestion, he devotes two stanzas to the story of Leander. In the sixth prologue there are three quotations from the Georgics. In the lines,

"For all the plesance of the camp Elise,  
Octavian, in his Georgikis, ye may se,  
He consalis nevir lordschip in hell desyre",

the reference is to Geor. i. 36-38. The lines,

"The world begouth in veir, baith day and nycht  
In veir he sais that God als formit man",

refer to Geor. ii. 336. And in the next stanza,

"Happy wer he that knew the caus of all thingis,  
And settis on syde all dreid and cuir, quod he,  
Wndir his feit at treddis and doun thringis  
Chancis vntretable of fatis and destany,  
All feir of deid, and eik of hellis see",

we have a quotation from Geor. ii. 490-92.

In the Scottish metrical romance 'Lancelot of the Laik' (c. 1490-1500), lines 2483-5,

"And scilla hie ascending in the ayre,  
That euery vight may heryng hir declar  
Of the sessone the passing lustynes",

repeat one of Virgil's signs of fair weather, Geor. i. 404-9,

"apparet liquido sublimis in aere Nisus,  
et pro purpureo poenas dat Scylla capillo", etc.

In Alexander Barclay's fourth 'Egloge' (c. 1514) there is an allusion to the general subject of the Georgics",

"As fame reporteth, such a Shepherde there was,  
Which that time liued under Mecenas.  
And Titerus (I trowe) was this shepherdes name,  
I well remember aliue yet is his fame.  
*He songe of fieldes and tilling of the grounde,*  
*Of shepe, of oxen,* and battayle did he sounde.  
So shrill he sounded in termes eloquent,  
I trowe his tunes went to the firmament".

All this, and much more, is borrowed from Mantuan's fifth eclogue, 'De Consuetudine Divitum erga Poetas',

"Tityrus (ut fama est) sub Mecoenate vetusto  
rura, boves et agros, et Martia bella canebat  
altius, et magno pulsabat sidera cantu", etc.

And the same passage of Mantuan explains Spenser's allusion to the Georgics, 'Shepherd's Calendar', October, 55-60:

"Indeede the Romish Tityrus, I heare,  
Through his Mecaenas left his Oaten reede,  
Whereon he earst had taught his flocks to feede,  
*And laboured lands to yield the timely care,*  
And eft did sing of warres and deadly drede,  
So as the heavens did quake his verse to here."

Compare Sannazaro's allusion to Virgil, 'Arcadia', Prosa X.:  
"Il quale, poi che, abbandonate le capre, si diede ad ammaestrare i rustichi coltivatori della terra; forse con isperanza di

cantare appresso con più sonora tromba le arme del Troiano Enea", etc. Toward the close of Barclay's poem there is a specific allusion to *Geor.* iv. 437-42:

"Like as Protheus oft chaunged his stature,  
Mutable of figure oft times in one houre,  
When Aristeus in bondes had him sure", etc.

In the third 'Egloge' the sorrow at the "shepherd's" death,

"The mighty walles of Ely monastery,  
The stones, rockes, and towres semblably,  
The marble pillars and images echeone,  
Swet all for sorowe",

reminds one of the death of Caesar, *Geor.* i, 480,

"et maestum illacrimat templis ebur aeraque sudant".

Compare Milton's ode on the Nativity (1629), xxi,

"And the chill marble seems to sweat,  
While each peculiar power foregoes his wonted seat".

In Barnabe Googe's eighth 'Eglog' (1563),

"Looke how the beastes begin to fling and cast theys heades on hye,  
The Hearonshew mountes aboue the clouds, ye Crowes ech wher do cry:  
All this showes rayn",

we have some of the weather signs of the first Georgic: compare 375,

"aut bucula caelum  
suspiciens patulis captavit naribus auras;"

364, "altam supra volat ardea nubem;" 388, "cornix . . . pluuiam vocat". The prefatory poem to 'The Zodiacke of Life' (1560) shows that Googe was familiar with the works of Aratus; but the behavior of his "hearonshew" agrees rather with the Georgics, a part of which he translated and published, about 1577.

In Brysket's 'Mourning Muse of Thestylis' (1587), various portents which, Virgil tells us, attended the death of Julius Caesar are rather naïvely borrowed and made to attend the death of Sir Philip Sidney. Compare lines 82-90,

"The sun his lightsom beames did shrowd, and hide his face  
For grieve, whereby the earth feard night eternally:  
The mountaines eachwhere shooke, . . . . .  
And grisly ghosts by night were seene, and fierie gleames  
Amid the clouds, . . . . .  
The birds of ill presage this lucklesse chance foretold,  
By dernfull noise, and dogs with howling made man deeme  
Some mischief was at hand",

with Geor. i. 466-88,

" Ille etiam exstincto miseratus Caesare Romam,  
cum caput obscura nitidum ferrugine textit,  
impiaque aeternam timuerunt saecula noctem.  
Tempore quamquam illo tellus quoque et aequora ponti  
obscenaeque canes importunaeque volucres  
signa dabant. . . . .  
. . . insolitis tremuerunt motibus Alpes,  
. . . et simulacra modis pallentia miris  
visa sub obscurum noctis . . . . .  
Non alias caelo ceciderunt plura sereno  
fulgura, nec diri totiens arsere cometae."

In Samuel Daniel's 'Civile Wars' (1595), iii. 513,

" O happie man, sayth hee, that lo I see  
Grazing his cattle in those pleasant fieldes!  
If he but knew his good",

there seems to be an echo of Geor. ii. 458,

" O fortunatos nimium, sua si bona norint,  
agricolas!"

And in 'The Queen's Arcadia', iv. 4,

" like to the Bee that stinging dies,  
And in anothers wound left his owne life",

we are reminded of Geor. iv. 238, "*animasque in vulnere ponunt.*"  
This comes through Tasso's 'Aminta', iv. 1,

" in guisa d'ape che ferendo muore,  
E nelle piaghe altrui lascia la vita".

In Shakespeare's 'King Henry V' (1599), i. 2, 192 ff., there is a delightful passage about the work of the honey-bees, which is often quoted to illustrate Geor. iv. 153 ff. The expression "the tent-royal of their emperor", applied to the royal cell of the hive, is an interesting parallel to Virgil's "*praetoria*", Geor. iv. 75,

"et circa reges ipsa ad praetoria densae  
miscentur", etc.

In Ben Jonson's 'Silent Woman' (1609), ii. 2, we have a bit of literary criticism by Sir John Daw: "Homer, an old tedious, prolix ass, talks of curriers, and chines of beef; Virgil of dunging of land and bees; Horace, of I know not what". In the same play, iv. 2, the Lady Haughty's reflection, "The best of our days pass first", seems to be borrowed from Geor. iii. 66,

"Optima quaeque dies miseris mortalibus aevi  
prima fugit",

and in 'Epigrams', LXX,

"Each best day of our life escapes us first",

the Virgilian sentiment is even more literally repeated. In 'The Masque of Beauty' the author's own notes refer to *Geor.* iv. 387-8 and i. 453.

In George Chapman's 'Eugenia' (1614) there is a long list of "tempestatis praesagia", which suggests an acquaintance not only with the *Georgics*, but also with Aratus, Lucan and Pliny. In the 'Georgics of Hesiod' the title is borrowed from Virgil, and the Roman poet's *Georgics* are mentioned in the introductory note.

In Fletcher's 'Elder Brother', i. 2, 130 ff., the studious Charles Brisac discourses on the *Georgics*:

"For, what concerns Tillage,  
Who better can deliver it than Virgil  
In his *Georgicks*? and to cure your Herds,  
His *Bucolicks*<sup>1</sup> is a Master-piece; but when  
He does describe the Commonwealth of Bees,  
Their industry, and knowledge of the herbs  
From which they gather Honey, with their care  
To place it with decorum in the Hive;  
Their Government among themselves, their order  
In going forth, and coming laden home;  
Their obedience to their King, and his rewards  
To such as labour, with his punishments  
Only inflicted on the slothful Drone;<sup>2</sup>  
I'm ravished with it", etc.

Compare *Geor.* iv. 153 ff.

<sup>1</sup>The name 'Bucolics' is here applied to the third book of the *Georgics*, and the name 'Georgics' to the first book in particular. This may be a bit of etymological pedantry on the part of our "mere scholar"; or it may represent a common usage of a generation which was careful to call Virgil's pastoral poems 'Aeglogues'. In E. K's note on the 'Shepheardes Calender', x. 58, the name 'Bucolics' covers even the first book of the *Georgics*: "In labouring of lands is (meant) hys *Bucoliques*".

<sup>2</sup>Fletcher must have been reading Lyly, whose king bee is represented as "preferring those that labour to greater authoritie, and punishing those that loyter, with due seueritie" ('Euphues and his England', p. 45 Bond). The error of the ancients in supposing the queen bee to be a king had a long life. Xenophon has a queen bee, *Oecon.* vii. 38, but it is hard to find another in literature until after 1670, when the Dutch naturalist, Jan Swammerdam, discovered the sex of the royal bee by the aid of the microscope. Before 1524, Giovanni Rucellai examined various queen bees with the aid of a concave mirror, but failed to discover their sex ('Le Api', 963-1001).

In Herrick's 'Hesperides', 664,

"O happy life! if that their good  
The husbandmen but understood!"

we hear again the words of Geor. ii. 458.

In George Daniel's 'Pastorall Ode' part of the praise of a country life,

"What though I doe not find  
My Galleries there Lined  
With Atticke hangings, nor Corinthian Plate", etc.,

and, again,

"What though, my Backe, or Thigh,  
Not Cloathed be with Woole, in Tirian Dye!"

is due to Geor. ii. 458 ff. Compare lines 461-4, "si non . . .  
inlusasque auro vestes Ephyreiaque aera", and 506, "ut gemma  
bibat et Sarrano dormiat ostro". In the lines 'Vpon a Reviewe  
of Virgil, translated by Mr. Ogilby' (1647),

"And Hesiod there, who sung of Ceres most,  
Gave his Corne-Chaplets, Virgil's better boast,  
When Hee arriv'd",

there is an allusion to the Georgics. And there is another in  
'A Vindication of Poesie',

"the Mantuan,  
As Sweet in feilds, as statelie, in Troies' fire".

The motto prefixed to Henry Vaughan's 'Olor Iscanus' (1651)  
is adapted from Geor. ii. 488-9, and the motto set on the title-page  
was taken from Geor. ii. 486. Among his 'Fragments and Trans-  
lations' there are versions of Geor. iv. 125-138, and ii. 58.

In the preface to the edition of his works in folio (1656)  
Abraham Cowley quotes Geor. iii. 244. In his 'Essays in Prose  
and Verse' he quotes from the Georgics five times (i. 514; ii.  
488-9; ii. 458; iv. 564; ii. 291-2). The first essay refers to the  
story of Oenomaus, Geor. iii. 7, and the fourth contains a 'Trans-  
lation out of Virgil', Geor. ii. 458-540.

In Milton's 'Paradise Lost' (1667) the phrase "ignoble ease",  
ii. 227, is Virgil's "ignobilis oti", Geor. iv. 564; and at ii. 665  
the "labouring moon" recalls the "lunaeque labores" of Geor. ii.  
478. The phrase "smit with the love of sacred song", iii. 29, is  
often quoted to illustrate Geor. ii. 476, "ingenti percussus amore".  
At vii. 631, "thrice happy if they know their happiness", there  
is a verbal resemblance to Geor. ii. 458, "fortunatos nimium, sua  
si bona norint"; and at ix. 852, "and ambrosial smell diffused",



we have the very words of *Geor.* iv. 415, "et liquidum ambrosiae diffundit odorem". The mention in 'Comus', 114, of the starry quire who "lead in swift round the months and years", recalls the "clarissima mundi lumina" of *Geor.* i. 6, "labentem caelo quae ducitis annum;" and perhaps the expression at 525, "his baneful cup, with many murmurs mixed", should be compared with *Geor.* ii. 128-9:

"pocula si quando saevae infecere novercae,  
miscueruntque herbas et non innoxia verba."

In Dryden's 'Medal',

"Too happy England, if our good we knew",

we have another echo of *Geor.* ii. 458; and in 'Alexander's Feast', the "honest face" of Bacchus seems to be the "caput honestum" of *Geor.* ii. 392.

In Roscommon's 'Essay on Translated Verse',

"Who has not heard how Italy was blest,  
Above the Medes, above the wealthy East?"

the reference is to *Geor.* ii. 136 ff.

We learn from Dryden's Dedication of the *Aeneis* (1697) that Lord Mulgrave had made a version of 'Orpheus and Eurydice' which was "eminently good". And the Postscript to the Reader speaks in terms of praise of a recent anonymous translation of part of the third Georgic, called 'The Power of Love.'

The motto of Samuel Garth's 'Claremont' is *Geor.* iii. 40-41.

The motto of Addison's 'Letter from Italy, 1701', is *Geor.* ii. 173-5. In this poem, "Eridanus the king of floods" is the "fluviorum rex Eridanus" of *Geor.* i. 482. The poetical works of Addison include 'A Translation of all Virgil's Fourth Georgic, except the story of Aristaeus'.

The motto prefixed to Pope's 'Pastorals' (1704) was taken from *Geor.* ii. 485-6. The 'Ode on St. Cecilia's Day', 53-107, contains a paraphrase of part of Virgil's story of Orpheus and Eurydice, *Geor.* iv. 481-527. And perhaps the lines, in 'Satires and Epistles of Horace Imitated', Bk. ii. Sat. i,

"And he, whose lightning pierced the Iberian lines,  
Now forms my quincunx, and now ranks my vines",

refer to Virgil's precept that vines should be set out in the order of the quincunx, *Geor.* ii. 277-81.

In John Philips' 'Cyder' (1706) we have the first of a series of eighteenth century didactic poems which are manifestly modeled on the Georgics.<sup>1</sup> The opening lines of the first book,

"What soil the apple loves, what care is due  
To orchats, timeliest when to press the fruits,  
Thy gift, Pomona, in Miltonian verse  
Adventurous I presume to sing",

remind one of the opening lines of the first Georgic, "quid faciat laetas segetes . . . hinc canere incipiam". The subtle juice, at line 65,

"which, in revolving years, may try  
Thy feeble feet, and bind thy faltering tongue",

is like the "tenuis Lageos" of Geor. ii. 94,

"temptatura pedes olim vincturaque linguam."

The turn of the phrase, at 116, "yet who would doubt to plant somewhat", is perhaps due to Geor. iv. 242, "at suffire thymo . . . quis dubitet?" The memorials of the ancient city of Ariconium,

"huge unwieldy bones, lasting remains  
Of that gigantic race; which, as he breaks  
The clotted glebe, the ploughman haply finds,  
Appall'd",

remind one of Geor. i. 493-7,

"Scilicet et tempus veniet, cum finibus illis  
agricola incurvo terram molitus aratro  
exesa inveniet scabra robigine pila,  
aut gravibus rastris galeas pulsabit inanes  
grandiaque effossis mirabitur ossa sepulchris."

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<sup>1</sup>Other members of the series are, Tickell's 'Fragment of a Poem on Hunting'; Somerville's 'Chase' (1735); Armstrong's 'Art of Preserving Health' (1744); Akenside's 'Pleasures of the Imagination' (1744); Smart's 'Hop-Garden' (1752); Dodsley's 'Agriculture' (1754); Dyer's 'Fleece' (1757); Grainger's 'Sugar-Cane' (1763); Mason's 'English Garden' (1772-82); and (about 1785) Cowper's 'Task'—especially the third part, entitled 'The Garden'. In all these poems the model followed is professedly, or at least manifestly, Virgil; and throughout the series there is a careful imitation of the Georgics in structure and tone, and in many a fancy and precept and phrase. Two of the favorite subjects for imitation are Virgil's episode in praise of Italy and his rhapsody in praise of the farmer's life. Perhaps we should mention here 'The Secrets of Angling', by John Dennys, written before 1613 (Arber's 'English Garner', i. 147 ff.). The beginning of the first book, in its statement of the subject and its invocation of the Nymphs, is sufficiently like the beginning of the first Georgic.

The description of the process of grafting, "force a way into the crabstock's close-wrought grain by wedges", is naturally like Geor. ii. 79, "et alte finditur in solidum cuneis via". The passage,

"So Maro's Muse,  
Thrice sacred Muse! commodious precepts gives  
Instructive to the swains, not wholly bent  
On what is gainful: sometimes she diverts  
From solid counsels, shows the force of love  
In savage beasts; how virgin face divine  
Attracts the helpless youth through storms and waves,  
Alone, in deep of night: then she describes  
The Scythian winter, nor disdains to sing  
How under ground the rude Rhiphaean race  
Mimic brisk Cyder with the brake's product wild;  
Sloes pounded, Hips, and Servis' harshest juice",

refers to various passages in the third Georgic: 245 ff., 258 ff., 352 ff., 376 ff. The mention of spring as the season "when the stork, sworn foe of snakes, returns" is due to Geor. ii. 320,

"candida venit avis longis invisus colubris."

The mention of the Rhodian and Lesbian vines, and of "Phaneus self", is due to Geor. ii. 90-102, and the expression, "and shall we doubt to improve our vegetable wealth", comes from Geor. ii. 433, "et dubitant homines serere", etc. The meadows "with battening ooze enrich'd" recall the "felix limum" of Virgil's mountain valley, Geor. ii. 188. The long passage towards the close of the first book,

"Some loose the bands  
Of ancient friendship, cancel Nature's laws  
For pageantry, and tawdry gewgaws . . .  
If no retinue with observant eyes  
Attend him, if he can't with purple stain  
Of cumbrous vestments, labor'd o'er with gold,  
Dazzle the crowd, and set them all agape;  
Yet clad in homely weeds, from Envy's darts  
Remote he lives", etc.,

is suggested by Virgil's praises of a country life, at the close of the second Georgic: cp. 461 ff.,

"Si non ingentem foribus domus alta superbis  
mane salutantum totis vomit aedibus undam,  
nec varios inhiant pulchra testudine postes,  
inclusasque auro vestes . . . . .  
at secura quies", etc.,

and 505 ff.,

"hic petit excidiis urbem miserosque Penates,  
ut gemma bibat et Sarrano dormiat ostro", etc.

At the beginning of Philips' second book,

"Thus far of trees: the pleasing task remains,  
To sing of wines, and Autumn's blest increase",

we are reminded of the opening lines of the second Georgic:

"Hactenus arborum cultus et sidera caeli;  
nunc te, Bacche, canam", etc.

At line 62,

"The well-rang'd files of trees, whose full-ag'd store  
Diffuse ambrosial steams",

we have a Virgilian phrase, "liquidum ambrosiae diffundit odorem", *Geor.* iv. 415. The precept,

"The hoarded store,  
And the harsh draught, must twice endure the Sun's  
Kind strengthening heat, twice Winter's purging cold",

borrows Virgil's phrase, "bis quae solem bis frigora sensit", *Geor.* i. 48, and the expression,

"with vehement suns  
When dusty summer bakes the crumbling clods",

repeats *Geor.* i. 65-6,

"glaebasque iacentes  
pulverulenta coquat maturis solibus aestas."

In 1710, Swift wrote 'A Description of a City-Shower, in Imitation of Virgil's Georgics'. This has its own list of "sure prognostics", to match Virgil's "certis signis", *Geor.* i. 351. And, at the close, it has its own picture of the effect of the storm,

"Now from all parts the swelling kennels flow,  
And bear their trophies with them", etc.,

to match Virgil's picture, *Geor.* i. 325,

"et pluvia ingenti sata laeta boumque labores  
diluuit; implentur fossae", etc.

In the first canto of John Gay's 'Rural Sports. A Georgic' (1713) we have a list of the subjects in "the Mantuan's Georgic strains". In 'Trivia', i. 122 ff., a cheap imitation of Swift's 'City-Shower', we have a list of "sure prognostics" and

"certain signs" of the weather, like Virgil's "certis signis", *Geor.* i. 351 ff. Virgil's lines, 415-6,

"haud equidem credo, quia sit divinitus illis  
ingenium aut rerum fato prudentia maior",

are applied to the city sparrows,

"Not that their minds with greater skill are fraught,  
Endued by instinct or by reason taught."

At i. 204,

"So fierce Alecto's snaky tresses fell,  
When Orpheus charm'd the rigorous powers of Hell",

we have a reference to the "*caeruleos implexae crinibus angues Eumenides*" of *Geor.* iv. 482. And at ii. 393-8, we have an allusion to the death of Orpheus, *Geor.* iv. 523 ff.,

"His sever'd head floats down the silver tide,  
His yet warm tongue for his lost consort cry'd", etc.

In the poems of John Sheffield, Duke of Buckinghamshire, we have 'Part of the Story of Orpheus. Being a Translation out of the fourth Book of Virgil's *Georgic*'. The part translated is iv. 453-527.

The mottoes of twenty-five of the essays in the 'Spectator' (from 1710 on) are taken from the *Georgics*. The motto of John Hughes' 'Ecstasy' is *Geor.* ii. 475-6. The motto of William Congreve's 'Tears of Amaryllis for Amyntas' is *Geor.* iv. 511-15. The motto of the first book of Edward Young's 'Last Day' is *Geor.* i. 328-31. The motto of Night the Third of Young's 'Complaint' is *Geor.* iv. 489. The motto of his 'Epistle to Lord Lansdowne' is *Geor.* ii. 18-19.

In Colley Cibber's 'Refusal' (1720), v. 2, there is a quotation (slightly modified) from Dryden's version of the *Georgics*,

"Hear how the British Virgil sings his sway:  
Thus every creature, and of every kind,  
The secret joys of mutual passion find;  
Not only man's imperial race, but they  
That wing the liquid air, or swim the sea,  
Or haunt the desert, rush into the flame;  
For love is lord of all, and is in all the same".

See *Geor.* iii. 242-4.

In the second canto of Soame Jenyns' 'Art of Dancing' (1730) there is a foot-note reference to *Geor.* i. 514, "*nec audit currus habenas*".

In 'A Fragment of a Poem on Hunting', by Thomas Tickell, the "thousand families of hounds"—

"First count the sands, the drops where oceans flow"—

are as numerous as Virgil's varieties of trees and vines, ii. 105-8. The passage about spring as the season of Venus comes from Geor. ii. 325 ff., iii. 242 ff. The fragment breaks off with a reference to the fourth and third Georgics:

"Hence bees in state, and foaming coursers come", etc.

Perhaps the most striking case of the careful study and imitation of the Georgics is that of James Thomson, the author of the 'Seasons'. Indeed, one may apply to his use of Virgil what was said of Spenser's use of his models in the 'Shepherd's Calendar': "whose foting this author every where followeth: yet so as few, but they be wel sented, can trace him out". We hear a great deal about Thomson's enthusiasm, his passion, for Nature; but it ought to be more widely known that in much of his imaginative interpretation of the physical world he was avowedly following Virgil. Many of his "nature" passages were written with Virgil definitely in mind, or with the page of Virgil literally open before him. Even the prayer to Nature—which is sometimes quoted as giving Thomson's poetical profession of faith—is a close imitation of a passage in the Georgics. A similar prayer, in a similar context, may be found at the close of Somerville's 'Chase'.

In 'Spring', 27, the mention of the season when the "bright Bull" receives the bounteous sun is suggested by Geor. i. 217,

"candidus auratis aperit cum cornibus annum  
Taurus."

Compare Milton, P. L. i. 769, "In spring-time when the sun with Taurus rides". Lines 32-33,

"Forth fly the tepid Airs; and unconfined,  
Unbinding earth, the moving softness strays",

are due to Geor. ii. 330-1:

"Zephyrique tepentibus auris  
laxant arva sinus; superat tener omnibus umor."

And the expression, in line 46, "the faithful bosom of the ground"

is very like Virgil's "*iustissima tellus*", *Geor.* ii. 460. At line 55 we have a direct mention of Virgil:

"Such themes as these the rural Maro sung  
To wide-imperial Rome, in the full height  
Of elegance and taste, by Greece refined."

At line 455 we have another reference to the *Georgics*:

"Through rural scenes; such as the Mantuan swain  
Paints in the matchless harmony of song."

The description, at 717, of the nightingale who finds her nest robbed "by the hard hand of unrelenting clowns", and, retiring to the poplar shade,

"sings  
Her sorrows through the night; and, on the bough  
Sole-sitting, still at every dying fall  
Takes up again her lamentable strain  
Of winding woe, till, wide around, the woods  
Sigh to her song, and with her wail resound",

is borrowed from *Geor.* iv. 511,

"*qualis populea maerens philomela sub umbra  
amissos queritur fetus, quos durus arator  
observans nido implumes detraxit; at illa  
flet noctem ramoque sedens miserabile carmen  
integrat et maestis late loca questibus implet.*"

Lines 791-807,

"Through all his lusty veins  
The bull, deep-scorched, the raging passion feels.  
Of pasture sick, and negligent of food,  
. . . . . and, idly-butting, feigns  
His rival gored in every knotty trunk.  
. . . . . to the hollowed earth,  
Whence the sand flies, they mutter bloody deeds", etc.,

recall the passage in the third *Georgic*, 215 ff.:

"*Carpit enim vires paulatim uritque videndo  
femina, nec nemorum patitur meminisse nec herbae  
dulcibus illa quidem illecebris . . . . .  
et tentat sese, atque irasci in cornua discit  
arboris obnixus trunco, ventosque lacessit  
ictibus, et sparsa ad pugnam proludit harena.*"

And lines 808-19,

"The trembling steed,  
With this hot impulse seized in every nerve,  
Nor hears the rein, nor heeds the sounding throng", etc.,

are a paraphrase of *Geor.* iii. 250-4:

"Nonne vides, ut tota tremor pertemptet equorum  
corpora, si tantum notas odor attulit auras?  
Ac neque eos iam frena virum neque verbera saeva,  
non scopuli rupesque cavae atque obiecta retardant  
flumina correptosque unda|torquentia montes."

In 'Summer', 1116 ff., the signs of the rising storm:

"A boding silence reigns,  
Dread through the dun expanse; save the dull sound  
That from the mountain, previous to the storm,  
Rolls o'er the muttering earth, disturbs the flood,  
And shakes the forest-leaf without a breath.  
Prone, to the lowest vale, the ærial tribes  
Descend . . . . .  
. . . . . In rueful gaze  
The cattle stand, and on the scowling heavens  
Cast a deploring eye",

are borrowed from *Geor.* i. 356 ff.:

"Continuo ventis surgentibus aut freta ponti  
incipiunt agitata tumescere et aridus altis  
montibus audiri fragor, aut resonantia longe  
litora misceri et nemorum increbescere murmur.  
. . . . aut illum surgentem vallibus imis  
aëriæ fugere grues, aut bucula caelum  
suspiciens patulis captavit naribus auras."

And the effect of the storm on Carnarvon's mountains, 1163:

"from the rude rocks  
Of Penmanmaur heaped hideous to the sky,  
Tumble the smitten cliffs",

recalls *Geor.* i. 331-3:

"ille flagranti  
aut Athon aut Rhodopen aut alta Ceraunia telo  
deiicit."

The panegyric on Britain, 1442 ff., and the list of her "sons of glory", 1479 ff., were probably suggested by the episode in praise of Italy, *Geor.* ii. 136-76. And the concluding passage in praise of philosophy, 1730 ff., has its parallel near the close of the second *Georgic*, 475-82.

The expression in 'Autumn', 7, "whate'er . . . Summer suns concocted strong", is probably due to *Geor.* i. 66,

"glæbasque iacentes  
pulverulenta coquat maturis solibus aestas."



And the same Virgilian passage is paraphrased at 408,

"The fallow ground laid open to the sun,  
Concoctive."

Line 24,

"And Libra weighs in equal scales the year",

may be compared with Geor. i. 208,

"Libra die somnique pares ubi fecerit horas."

The expression, at 122, "Thames . . . king of floods", recalls Virgil's "fluviorum rex Eridanus", Geor. i. 482. The description of the autumn storm, 311 ff., is a paraphrase of Geor. i. 316 ff. Compare lines 330 ff.,

"And sometimes too a burst of rain,  
Swept from the black horizon, broad, descends  
In one continuous flood. Still overhead  
The mingling tempest weaves its gloom, and still  
The deluge deepens; till the fields around  
Lie sunk and flatted, in the sordid wave.  
Sudden the ditches swell; the meadows swim.  
Red from the hills, innumerable streams  
Tumultuous roar; . . . . .  
. . . . his drowning ox at once  
Descending, with his labours scattered round,  
He sees", etc.,

with i. 322 ff.,

"Saepe etiam immensum caelo venit agmen aquarum,  
et foedam glomerant tempestatem imbris atris  
collectae ex alto nubes; ruit arduus aether,  
et pluvia ingenti sata laeta boumque labores  
diluit; implentur fossae et cava flumina crescunt  
cum sonitu", etc.

The picture of the vintage, 700,

"the country floats,  
And foams unbounded with the mashy flood",

recalls Geor. ii. 6,

"tibi pampineo gravidus autumnus  
flore ager, spumat plenis vindemia labris;"

and the lines, at 1072,

"What pity, Cobham! thou thy verdant files  
Of ordered trees shouldst here inglorious range,  
Instead of squadrons flaming o'er the field,  
And long embattled hosts!"

remind one of Geor. ii. 277 ff.,

“nec setius omnis in unguem  
arboribus positis secto via limite quadret.  
Ut saepe ingenti bello cum longa cohortes  
explicuit legio, et campo stetit agmen aperto,  
directaeque acies”, etc.

Lines 1233-4,

“their annual toil  
Begins again the never-ceasing round”,

are an echo of Geor. ii. 401-2 :

“Redit agricolis labor actus in orbem,  
atque in se sua per vestigia volvitur annus.”

The long passage—too long to quote—1235-1351,

“Oh! knew he but his happiness, of men  
The happiest he; who far from public rage  
Deep in the vale, with a choice few retired,  
Drinks the pure pleasures of the rural life”, etc.,

is a close imitation of Geor. ii. 458-540. Compare 1235-77 with ii. 458-74; 1278-98 with ii. 503-12; 1299-1310 with ii. 495-502; 1327-51 with ii. 519-40. The address to Nature, 1352-73, is modeled on ii. 475-86. Compare the lines,

“But if to that unequal; if the blood,  
In sluggish streams about my heart, forbid  
That best ambition; under closing shades,  
Inglorious, lay me by the lowly brook”, etc.,

with ii. 483-6,

“Sin has ne possim naturae accedere partes,  
frigidus obstiterit circum praecordia sanguis,  
rura mihi et rigui placeant in vallibus amnes,  
flumina amem silvasque inglorius.”

The line in ‘Winter’, 228,

“And the sky saddens with the gathered storm”,

has its counterpart in Geor. iii. 279,

“unde nigerrimus Auster  
nascitur et pluvio contristat frigore caelum.”

Compare Tennyson, ‘The Daisy’,

“The gloom that saddens Heaven and Earth.”

At 530 we have an indication of Thomson's reverence for Virgil:

"Behold, who yonder comes! in sober state,  
Fair, mild, and strong, as is a vernal sun—  
'Tis Phoebus' self, or else the Mantuan Swain!"

The signs of the rising storm, 118-52, are largely borrowed from Virgil. Compare 126-31 with *Geor. i.* 365-9; 132-7 with *i.* 375-6 and 390-2; 139-41 with *i.* 381-2; 143-4 with *i.* 403; 144-6 with *i.* 361-4; and 148-52,

"Ocean, unequal pressed, with broken tide  
And blind commotion heaves; while from the shore,  
Ate into caverns by the restless wave,  
And forest-rustling mountain, comes a voice,  
That solemn-sounding bids the world prepare",

with *i.* 356-9,

"Continuo ventis surgentibus aut freta ponti  
incipiunt agitata tumescere et aridus altis  
montibus audiri fragor, aut resonantia longe  
litora misceri et nemorum increbescere murmur."

Lines 182-3,

"Low waves the rooted forest, vexed, and sheds  
What of its tarnished honours yet remain",

may be compared with *Geor. ii.* 404,

"frigidus et silvis Aquilo decussit honorem."

The picture of the frigid zone, 816-26,

"There, warm together pressed, the trooping deer  
Sleep on the new-fallen snows; and, scarce his head  
Raised o'er the heapy wreath, the branching elk  
Lies slumbering sullen in the white abyss.  
The ruthless hunter wants nor dogs nor toils,  
Nor with the dread of sounding bows he drives  
The fearful, flying race; with ponderous clubs,  
As, weak, against the mountain-heaps they push  
Their beating breast in vain, and, piteous, bray,  
He lays them quivering on the ensanguined snows,  
And with loud shouts rejoicing bears them home",

is borrowed from *Geor. iii.* 368-75,

"confertoque agmine cervi  
torpent mole nova et summis vix cornibus exstant.  
Hos non immissis canibus, non cassibus ullis  
puniceaeve agitant pavidos formidine pennae,  
sed frustra oppositum trudentes pectore montem  
comminus obtruncant ferro, graviterque rudentes  
caedunt, et magno laeti clamore reportant."

And at 941 ff., the lines,

"Deep from the piercing season sunk in caves,  
Here by dull fires, and with unjoyous cheer,  
They waste the tedious gloom",

remind one of Geor. iii. 376 ff.,

"Ipsi in defossis specubus secreta sub alta  
otia agunt terra", etc.

In 'Liberty', i. 159, "yellow Ceres" is Virgil's "flava Ceres", Geor. i. 96; and at iii. 512, "the deep vales of gelid Haemus", we have the "gelidis convallibus Haemi" of Geor. ii. 488. At the beginning of Part v, the long passage on the happiness and grandeur of Great Britain, 8-85, is modeled on the episode in praise of Italy, Geor. ii. 136-76. Compare, for example, lines 81-5,

"Great nurse of fruits, of flocks, of commerce, she!  
Great nurse of men! by thee, O Goddess, taught,  
Her old renown I trace, disclose her source  
Of wealth, of grandeur, and to Britons sing  
*A strain the Muses never touched before*",

with ii. 173-6,

"Salve, magna parens frugum, Saturnia tellus,  
magna virum: tibi res antiquae laudis et artis  
ingredior, sanctos ausus recludere fontes,  
Ascræumque cano Romana per oppida carmen."

Virgil's description of the Lago di Garda, ii. 160,

"fluctibus et fremitu adsurgens, Benace, marino",

is applied to the Severn,

"And thee, thou Severn, whose prodigious swell  
And waves, resounding, imitate the main;"

and even the line about the Italian climate, ii. 149,

"hic ver adsiduum atque alienis mensibus aestas",

is resolutely applied to the climate of Great Britain,

"Eternal verdure crowns  
Her meads; her gardens smile eternal spring."

In 'The Castle of Indolence', ii. 55, the stanza about the toiling swain, "perhaps the happiest of the sons of men", free from

avarice and "rich in nature's wealth", owes something to Geor. ii. 458 ff. And in stanza 78 the picture of the "saddened country",

"Where nought but putrid streams and noisome fogs  
For ever hung on drizzly Auster's beard;  
Or else the ground, by piercing Caurus seared,  
Was jagged with frost, or heaped with glazed snow",

may be compared with Geor. iii. 279,

"unde nigerrimus Auster  
nascitur et pluvio contristat frigore caelum",

and iii. 354-6,

"sed iacet aggeribus niveis informis et alto  
terra gelu late septemque adsurgit in ulnas;  
semper hiemps, semper spirantes frigora Cauri."

The motto of Somerville's 'Chase' (1735) is Geor. iii. 404. The motto of 'Hobbinol' is Geor. iii. 289-93. The motto of Fable xiii is Geor. iii. 97-101. The author's model in the 'Chase' is professedly Virgil; in his preface he says, "I have intermixed the preceptive parts with so many descriptions and digressions in the Georgic manner, that I hope they will not be tedious". The conclusion, like that of Thomson's 'Autumn', is modeled on the conclusion of the second Georgic:

"O happy! if ye knew your happy state,  
Ye rangers of the fields; . . . .  
. . . . . What, if no heroes frown  
From marble pedestals; . . . .  
Give me to know wise Nature's hidden depths,  
Trace each mysterious cause, . . . .  
. . . . . But if my soul,  
To this gross clay confined, flutters on Earth  
With less ambitious wing; . . . .  
Grant me, propitious, an inglorious life", etc.

In Gray's 'Ode on the Spring' (written 1742) the lines,

"The insect youth are on the wing,  
Eager to taste the honied spring,  
And float amid the liquid noon",

are referred, in the author's own note to Geor. iv. 59, "nare per aestatem liquidam."

The motto of William Collins' 'Persian Eclogues' (1742) is taken from Geor. i. 250.

In Akenside's 'Pleasures of the Imagination' (1744), i. 599-604,

"I unlock  
The springs of ancient Wisdom . . . .  
And tune to Attic themes the British lyre",

we have an echo of Geor. ii. 174-6,

"tibi res antiquae laudis et artis  
ingredior, sanctos ausus recludere fontes,  
Ascraeumque cano Romana per oppida carmen."

And the conclusion of the third book, 568 ff., "Oh! blest of Heaven! . . . what though not all . . . yet Nature's care", etc., is modeled on the conclusion of the second Georgic, 458 ff.

In Armstrong's 'Art of Preserving Health' (1744), we have another didactic poem whose model is doubtless Virgil. The lines in the first book,

"Harder in clear and animated song  
Dry philosophic precepts to convey.  
Yet with thy aid the secret wilds I trace  
Of Nature, and with daring steps proceed  
Thro' paths the Muses never trod before",

may be compared with Geor. iii. 289-93,

"Nec sum animi dubius, verbis ea vincere magnum  
quam sit . . . . .  
sed me Parnasi deserta per ardua dulcis  
raptat amor; iuvat ire iugis, qua nulla priorum  
Castaliam molli devertitur orbita clivo."

Compare, also, Lucretius, i. 922-30. The third book has a passage in praise of country life which recalls the close of the second Georgic; and the close of the third book, like the close of the third Georgic, gives a description of a terrible pestilence. The close of the fourth book, like the close of the fourth Georgic, has an allusion to the story of Orpheus,

"Sooth'd even the inexorable powers of Hell,  
And half redeem'd his lost Eurydice".

Compare the close of Milton's 'L'Allegro',

"Such strains as would have won the ear  
Of Pluto, to have quite set free  
His half regained Eurydice."

In the second book of William Thompson's 'Sickness' (1745) there is an allusion to Geor. iv. 271; "amello, blooming still in Virgil's rural page". And the passage,

"Through dreary paths, and haunts, by mortal foot  
Rare visited",

is referred to Geor. iii. 291-3.

In Francis Fawkes' 'Bramham Park' (1745),

" Oft, as with shining share he ploughs the field,  
The swain astonish'd finds the massy shield,  
On whose broad boss, sad source of various woes,  
He views engrav'd the long disputed rose.  
Huge human bones the fruitful furrows hide  
Of once-fam'd heroes that in battle died",

the reference to the civil war is modeled on Geor. i. 493-7.

The motto of George Lyttelton's 'Monody. A. D. 1747' is Geor. iv. 464-6.

The motto of John Cunningham's 'Landscape' is a misquotation of Geor. ii. 485.

The title of one of John Byrom's poems, 'Dulces ante omnia Musae', is taken from Geor. ii. 475.

In Walter Harte's 'Episode of Orpheus and Eurydice' we have a translation of Geor. iv. 460-527. In 'Contentment, Industry, and Acquiescence under the Divine Will' (1749), we have the lines about "December's Boreas",

" Destruction withers up the ground,  
Like parchment into embers cast",

with a foot-note reference to Virgil, "inamabile frigus aduret". This is a misquotation of Geor. i. 93, "aut Boreae penetrabile frigus adurat". In 'The Enchanted Region',

" In vain the Mantuan poet try'd  
To paint Amellus' starry pride",

we have an allusion to Geor. iv. 271. And in 'Macarius; or, The Confessor',

"Age seldom boasts so prodigal remains",

there is a foot-note reference to Geor. ii. 99-100,

"cui vix certaverit ulla  
aut tantum fluere, aut totidem durare per annos."

Smart's 'Hop-Garden' (1752) is a professed imitation of Virgil. The sub-title is 'A Georgic. In two Books', and the motto of the second book is Geor. i. 167-8. The opening lines may be compared with lines 1-2 and 47 of the first Georgic. The statement "I teach in verse Miltonian" recalls the beginning of John Philips' 'Cyder'. The author's own notes indicate various borrowings from Virgil: Geor. ii. 485-6; ii. 173-6; ii. 82; i. 373-91 (a long passage on the signs of a rising storm).

In Richard Cambridge's 'Scribbleriad', Bk. i,

“The fierce Bisaltæ milk the nursing mare,  
Mix her rich blood, and swill the luscious fare”.

we have a statement borrowed from Geor. iii. 463,

“et lac concretum cum sanguine potat equino.”

In William Hamilton's 'Corycian Swain' we have a translation of Geor. iv. 116-48.

The first canto of Dodsley's 'Agriculture' (1754) has its echo of Geor. ii. 458,

“O happy he! happiest of mortal men!  
Who far remov'd from slavery as from pride”, etc.

In the second canto,

“ Why should I tell of him whose obvious art  
 . . . . .  
 Draws its collected moisture from the glebe?  
 Or why of him, who . . . . .  
 Calls from the neighbouring hills obsequious springs”, etc.,

we have a paraphrase of *Geor.* i. 104-114. In the third canto, at the mention of the battle of the rival rams, there is an allusion to Virgil's battle of the bulls, *Geor.* iii. 220 ff.,

“ But as deterr’d by the superior bard,  
Whose steps, at awful distance, I revere,  
Nor dare to tread; so by the thundering strife  
Of his majestic fathers of the herd,  
My feebl’ combatants, appall’d, retreat,”

The motto prefixed to the poems of Gilbert West is **Geor.**  
ii. 174-5.

The opening lines of Dyer's 'Fleece' (1757)—with their announcement of the subject and their invocation—are like the



beginning of the first Georgic. The lines in praise of "noble Albion",

"Such noble warlike steeds, such herds of kine,  
So sleek, so vast; such spacious flocks of sheep,  
Like flakes of gold illumining the green,  
What other Paradise adorn but thine,  
Britannia? happy, if thy sons would know  
Their happiness. To these thy naval streams,  
Thy frequent towns superb of busy trade,  
And ports magnific add", etc.,

may be compared with Geor. ii. 145-161, and ii. 458. The mention of the Lappian shepherd, in the "Hyperborean tracts", who "burrows deep beneath the snowy world", is due to Geor. iii. 376-81, "Ipsi in defossis specubus", etc.

The motto of William Shenstone's 'Elegy' XVIII, is Geor. iii. 318-20. The motto of 'The Dying Kid' is Geor. iii. 66-67. The motto of 'Love and Honour' is adapted from Geor. ii. 136-9.

Grainger's 'Sugar-Cane' (1763) is called in the Preface "a West India Georgic". The opening lines,

"What soil the cane affects; what care demands;  
Beneath what signs to plant", etc.,

follow the model provided by Geor. i. 1,

"Quid faciat laetas segetes, quo sidere terram  
vertere", etc.;

and the author definitely mentions Virgil among his predecessors in didactic verse. At i. 223,

"Never, ah never, be ashamed to tread  
Thy dung-heaps",

we have the precept of Geor. i. 80, "ne saturare fimo pingui pudeat sola". At i. 170, the list of plagues that annoy the planter reminds one of Geor. i. 181 ff. The list of "signs of future rain", at i. 312, begins with an allusion to Geor. i. 351 ff.,

"The signs of rain, the Mantuan bard hath sung  
In loftiest numbers."

In ii. 131 ff.,

"Not the blest apple Median climes produce,  
Though lofty Maro (whose immortal Muse  
Distant I follow, and, submiss, adore)  
Hath sung its properties, to counteract  
Dire spells, slow-mutter'd o'er the baneful bowl,  
Where cruel stepdames pois'nous drugs have brew'd", etc.,

we have an allusion to *Geor. ii. 126-30*. The description of the hurricane, *ii. 286 ff.*, when "all the armies of the winds engage", and "rushes the headlong sky", recalls Virgil's storm, *Geor. i. 318*, "*omnia ventorum concurrere proelia*", and *i. 324*, "*ruit arduus aether*". The statement, at *iii. 46*,

" The planter's labour in a round revolves;  
Ends with the year, and with the year begins",

is adapted from *Geor. ii. 401-2*:

" Redit agricolis labor actus in orbem,  
atque in se sua per vestigia volvitur annus."

And at *iii. 102*,

" So from no field, shall slow-pac'd oxen draw  
More frequent loaded wains",

we have an echo of *Geor. ii. 205-6*,

" non ullo ex aequore cernes  
plura domum tardis decedere plaustra iuvcnis."

The line in Charles Churchill's 'Independence', 356,

" E'en Virgil to Maecenas paid his court",

refers to the circumstances under which the *Georgics* were written.

The motto of Richard Jago's 'Edge-Hill' (1767) is *Geor. ii. 173-5*. Toward the close of the third book, the author has indicated three allusions to the *Georgics* (*i. 419*; *i. 143*; *ii. 103-4*.) And in the fourth book, his foot-notes refer to four other passages of the *Georgics* (*i. 322-26*; *iii. 494-5*; *iii. 470-3*; *i. 493-7*).

The motto of John Langhorne's 'Fables of Flora' (1771) is from *Geor. iii. 40*.

In Mason's 'English Garden' (1772-82) we have still another didactic poem which is modeled upon Virgil. The third book contains a pleasant reference to the *Georgics*, especially *iv. 116-49*:

" That force of ancient phrase which, speaking, paints,  
And is the thing it sings. Ah, Virgil, why,  
By thee neglected, was this loveliest theme  
Left to the grating voice of modern reed?  
Why not array it in the splendid robe  
Of thy rich diction", etc.

The fourth book contains a long tale, of Alcander and Nerina, to correspond to the story of Aristaeus in the fourth *Georgic*

In Cowper's 'Task' (c. 1785), i. 6,

"The theme though humble, yet august and proud  
The occasion",

we have a parallel to Geor. iv. 6, "In tenui labor; at tenuis non gloria", etc. The opening lines of book ii,

"Oh for a lodge in some vast wilderness,  
Some boundless contiguity of shade,  
Where rumour of oppression and deceit,  
Of unsuccessful or successful war,  
Might never reach me more!"

may be compared with Geor. ii. 488-9,

"O qui me gelidis convallibus Haemi  
sistat, et ingenti ramorum protegat umbra",

and ii. 497-8,

"aut coniurato descendens Dacus ab Histro,  
non res Romanae perituraque regna", etc.

In iii. 413,

"No meaner hand may discipline the shoots,  
None but his steel approach them",

we have the tone of Geor. ii. 369-70,

"ante reformidant ferrum; tum denique dura  
exerce imperia et ramos compesce fluentes."

At iii. 429,

"With blushing fruits, and plenty not his own",

the author added, in a foot-note, a misquotation of Geor. ii. 82,

"miraturque novos *fructus* et non sua poma."

At iii. 625,

"the employs of rural life,  
Reiterated as the wheel of time  
Runs round",

we have an echo of Geor. ii. 401,

"Redit agricolis labor actus in orbem  
atque in se sua per vestigia volvitur annus."

The expression, at iii. 650,

"ere he gives  
The beds the trusted treasure of their seeds",

may be compared with Geor. i. 223, "debita quam sulcis committas semina". At iii. 657,

"Few self-supported flowers endure the wind  
Uninjured, but expect the upholding aid  
Of the smooth shaven prop, and neatly tied", etc.,

we are reminded of Virgil's precept, Geor. ii. 358-61,

"tum leves calamos et rasae hastilia virgae  
fraxineasque aptare sudes furcasque valentes,  
viribus eniti quarum et contemnere ventos  
assuescant", etc.

The conclusion of the third book,

"O blest seclusion from a jarring world,  
Which he, thus occupied, enjoys!" etc.,

with its thesis that the country is "preferable to the town", recalls the conclusion of the second Georgic, 458 ff. In v. 135-7,

"In such a palace Aristaeus found  
Cyrene, when he bore the plaintive tale  
Of his lost bees to her maternal ear",

the allusion is to Geor. iv. 374,

"Postquam est in thalami pendentia pumice tecta  
perventum", etc.

The motto of 'Retirement', "studiis florens ignobilis oti", is from Geor. iv. 564, and there is an echo of the same Latin passage at the close of the English poem: "Me poetry employs . . . fast by the banks of the slow-winding Ouse", etc. In the lines 'On the Death of Mrs. Throckmorton's Bulfinch', there is an allusion to Virgil's story of the death of Orpheus, Geor. iv. 523 ff. The motto of the 'Yearly Bill of Mortality', 1792, is Geor. ii. 490-2.

In 1794, W. S. Landor wrote a verse translation of Geor. iv. 464-515. And in 'Pericles and Aspasia', the song to Hesperus, vol. v, p. 451, he hints at an antique bit of scandal about Pan and Luna (Geor. iii. 391-3).

The first dialogue of Mathias' 'Pursuits of Literature' (1794) alludes to Geor. iv. 398, and a note on the second quotes, or adapts, Geor. ii. 173.

The line in Coleridge's 'Dejection' (1802) vi,

"And fruits, and foliage, not my own, seemed mine",

may be an echo of Geor. ii. 82,

"miraturque novas frondes et non sua poma."

And the passage in Wordsworth's 'Prelude', viii,

"Smooth life had herdsman, and his snow-white herd  
To triumphs and to sacrificial rites  
Devoted, on the inviolable stream  
Of rich Clitumnus",

may be due to Geor. ii. 146-8,

"hinc albi, Clitumne, greges et maxima taurus  
victima, saepe tuo perfusi flumine sacro,  
Romanos ad templa deum duxere triumphos."

In the preface to 'Hours of Idleness' (1807) Byron quotes Geor. iii. 9, "virum volitare per ora". In 'Hints from Horace', the phrase "fluent as an Orpheus head" is explained by a foot-note reference to Geor. iv. 523-7.

In 1809, James Grahame published a belated didactic poem, entitled 'British Georgics'.

The motto of Thomas Moore's 'Fables for the Holy Alliance' is Geor. iv. 106. The motto of 'Hat versus Wig' is Geor. ii. 491-2. In 'Evenings in Greece', Second Evening,

"'Tis Maina's land—her ancient hills  
The abode of nymphs",

the author adds a foot-note reference to Geor. ii. 487, "virginibus bacchata Lacaenis Taygeta."

In Samuel Rogers' 'Italy', xix, we have an allusion to the "biferique rosaria Paesti" of Geor. iv. 119:

"And now a Virgil, now an Ovid sung  
Paestum's twice-blowing roses."

Compare Ovid, Met. xv. 708; Propertius, v. 5. 61. And the motto of the lines 'To an Old Oak' is taken from Geor. ii. 294-5.

In Macaulay's 'Horatius', vii,

"Unwatched along Clitumnus  
Grazes the milk-white steer",

we have the "hinc albi, Clitumne, greges" of Geor. ii. 146. And in the next stanza,

"This year, young boys in Umbro  
Shall plunge the struggling sheep;  
And in the vats of Luna,  
This year, the must shall foam  
Round the white feet of laughing girls,  
Whose sires have marched to Rome",

may be compared with *Geor. i. 272*,

"balantumque gregem fluvio mersare salubri",

and *Geor. ii. 6-8*:

"spumat plenis vindemia labris;  
huc, pater o Lenaeae, veni, nudataque musto  
tingue novo mecum dereptis crura cothurnis."

In the 'Battle of the Lake Regillus', ii, the picture of "wild Parthenius tossing in waves of pine", recalls *Geor. ii. 437*,  
"undantem buxo spectare Cytorum."

In Matthew Arnold's 'Memorial Verses. April, 1850',

"And he was happy, if to know  
Causes of things, and far below  
His feet to see the lurid flow  
Of terror, and insane distress,  
And headlong fate, be happiness",

we have an echo of *Geor. ii. 490*,

"felix, qui potuit rerum cognoscere causas,  
atque metus omnes et inexorabile fatum  
subiecit pedibus strepitumque Acherontis avari."

In the sonnets of Charles Tennyson Turner, ccvii, 'The Steam Threshing-Machine', there is a pleasant allusion to Virgil,

"him, who set his stately seal  
Of Roman words on all the forms he saw  
Of old-world husbandry."

And in Sonnet ccviii,

"it might be  
Some poet-husbandman, some lord of verse,  
Old Hesiod, or the wizard Mantuan  
Who catalogued in rich hexameters  
The Rake, the Roller, and the mystic Van",

we have an allusion to *Geor. i. 164-6*. In Sonnet ccxxxviii, 'Free Greece',

"And spread our sails about thee lovingly",

we have a foot-note reference by the author to *Geor. iii. 285*,

"singula dum capti circumvectamur amore."

In Robert Browning's 'Ring and the Book', viii,

"Ah, fortunate (the poet's word reversed)  
Inasmuch as we know our happiness!"

the reference is to Geor. ii. 458,

"O fortunatos nimium, sua si bona norint,  
agricolas."

In part ix, the lines,

"Like the strange favor Maro memorized  
As granted Aristaeus when his hive  
Lay empty of the swarm? . . .  
And lo, a new birth filled the air with joy,  
Sprung from the bowels of the generous steer",

allude to Geor. iv. 555 ff. The poem 'Pan and Luna' is developed, as its motto might suggest, from Virgil's brief hint, Geor. iii. 391-3,

"Munere sic niveo lanae, si credere dignum est,  
Pan deus Arcadiae captam te, Luna, fefellit  
in nemora alta vocans; nec tu aspernata vocantem."

The Latin passage is paraphrased at the close of the English poem:

"Ha, Virgil? Tell the rest, you! 'To the deep  
Of his domain the wildwood, Pan forthwith  
Called her, and so she followed'—in her sleep,  
Surely?—'by no means spurning him.'"

The lines,

"If one forefather ram, though pure as chalk  
From tinge on fleece, should still display a tongue  
Black 'neath the beast's moist palate, prompt men balk  
The propagating plague",

give "the fact as learned Virgil gives it", Geor. iii. 387-9. The passage in 'The Ring and the Book', ix,

"Darnel for wheat and thistle-beards for grain,  
*Infelix lolium, carduus horridus*",

may be compared with Geor. i. 151-4, "horreret carduus . . . infelix lolium."

In Tennyson's ode 'To Virgil' there is a very fine allusion to the Georgics:

"Landscape-lover, lord of language  
more than he that sang the Works and Days,  
All the chosen coin of fancy  
flashing out from many a golden phrase;  
Thou that singest wheat and woodland,  
tilth and vineyard, hive and horse and herd;  
All the charm of all the Muses  
often flowering in a lonely word."

The passage in 'The Daisy',

"The rich Virgilian rustic measure  
Of Lari Maxume",

refers to *Geor. ii. 159*, "*anne lacus tantos; te, Lari Maxume*",  
etc. And the allusion in 'Queen Mary', *iii. 1*,

"Well, the tree in Virgil, sir,  
That bears not its own apples",

is to *Geor. ii. 82*,

"miraturque novas frondes et non sua poma."

The opening line of 'Love and Death',

"What time the mighty moon was gathering light",

has been aptly compared with *Geor. i. 427*,

"Luna, revertentes cum primum colligit ignes."

The earliest complete translation of the *Georgics* into English verse seems to have been published by Abraham Fleming in 1589, though a "wytty translation" of a good part of the poem had already been printed by Master Barnabe Googe. Later versions are those of May (1628), Ogilby (c. 1647), Lord Lauderdale (1694-1737), Dryden (1696), Trapp (1731), Warton (1753), Andrews (1766), Sotheby (1800), Sewell (1846), Singleton (1855), Kennedy (1861), Blackmore (1871), Rhoades (1881), Lord Burghclere (1904). Other translators of parts of the poem are: Cowley (*ii. 458-540*), Henry Vaughan (*iv. 125-38*), Lord Mulgrave ('*Orpheus and Eurydice*'), Addison (book *iv.* except the story of *Aristaeus*), Sheffield (*iv. 453-527*), Benson (books *i-ii*), Hamilton (*iv. 116-48*), Landor (*iv. 464-515*), Trench (*iv. 452-516*), C. S. Calverley (*iii. 515-30*).

To this long list of poetical tributes to the *Georgics* we may add a few other "testimonia" in prose. The aged Tennyson, during a serious illness, "often looked at his Virgil, more than ever delighting in what he called 'that splendid end of the second Georgic'" (*Memoir, ii. 348*). The youthful Addison remarked, in his essay on the *Georgics*, that Virgil "delivers the meanest of his precepts with a kind of grandeur; he breaks the clods and tosses the dung about with an air of gracefulness". In the dedication of his translation of the *Georgics*, Dryden boldly calls them "the best poem of the best poet". And, in the preface to his '*Sylvæ*', he speaks of them as "those four books, which, in my opinion,



are more perfect in their kind than even his divine Aeneids". In Cowley's fourth essay, 'Of Agriculture', we are told that the first wish of Virgil was to be a good philosopher; the second, a good husbandman: "and God . . . made him one of the best philosophers, and best husbandmen; and, to adorn and communicate both those faculties, the best poet". In Sir John Harington's 'Briefe Apologie of Poetrie' (1591) there is a pleasant comment on the triumph of Virgil's style over an uninviting subject: "for myne owne part I was neuer yet so good a husband to take any delight to heare one of my ploughmen tell how an acre of wheat must be fallowd and twyfallowed, and how cold land should be burned, and how fruitful land must be well harrowed; but when I heare one read *Virgill*, where he saith,

*Saepe etiam steriles incendere profuit agros,  
Atque leuem stipulam crepitantibus vrere flammis.  
Sive inde occultas vires et pabula terrae  
Pinguia concipiunt: sive illis omne per ignem  
Excoquitur vitium, atque exsudat inutilis humor, etc.,*

and after,

*Mulum adeo, rastris glebas qui frangit inertes,  
Vimineasque trahit crates iuuat arua;*

with many other lessons of homly husbandrie, but deliuered in so good Verse that me thinkes all that while I could find in my Hart to driue the plough". And in Sir Thomas Elyot's 'Governour' (1531) the works of Virgil are recommended for their utility as well as for their beauty: "In his Georgikes lorde what pleasant varietie there is: the diuers graynes, herbes, and flowres that be there described, that, reding therin, hit semeth to a man to be in a delectable gardeine or paradise. What ploughe man knoweth so moche of husbandry as there is expressed? who, delitynge in good horsis, shall nat be therto more enflamed, reding there of the bredyng, chesinge, and kepyng of them? In the declaration whereof Virgile leaueth farre behynde hym all bredders, hakneyemen, and skosers", etc. (i. 10).

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